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Performing Michael Haydn's Requiem in C minor, MH155

Michael E. Ruhling

Rochester Institute of Technology; Music Director, Ensemble Perihipsous

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Performing Michael Haydn's *Requiem in C minor*, MH155

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I. Introduction: Historical Background and Acknowledgements.

Sigismund Graf Schrattenbach, Prince-Archbishop of Salzburg, died 16 December 1771, at the age of 73. Johann Michael Haydn, who had been in the service of the Prince-Archbishop since 1763, serving mainly as concertmaster, received the charge to write a Requiem Mass for the Prince-Archbishop's funeral service. Haydn completed the *Requiem in C minor* (*Missa pro defuncto Archiepiscopo Sigismundo*), MH155, in just two weeks; the autograph score is dated "Salzburg, December 31, 1771," two days before the 2 January 1772 funeral. According to Charles Sherman, "The Archbishop — a connoisseur of the arts and liberal patron of music — had always shown a genuine respect for his concertmaster [Michael Haydn] as an artist."¹ He goes on to suggest that the composer was also still grieving the death of his only child, Aloysia Antonia, who died just a few months earlier, before reaching her first birthday. This compound loss seems to have inspired Haydn to produce some of his most profound and sublime musical expression. "Nothing else adequately explains the depth and passionate intensity that illuminate this work."² The *Requiem in C minor*, which Sherman identifies as the first product of Haydn's full maturity as a composer, deserves a place as one of the finest Requiem settings of the eighteenth century on liturgical and expressive grounds.

Benedict XIV's papal bull *Annus qui hunc* of 1749 famously identified what were considered to be abuses and excesses of liturgical music.³ From this bull and subsequent directives by others, one can conclude that the theatrical style had invaded music of the liturgy, and in ways that some patrons and

¹ Michael Haydn, *Requiem in c; Missa pro defuncto Archiepiscopo Sigismundo, MH155 (1771) per Sol, Coro ed Orchestra*, edited by Charles H. Sherman, with Foreword and Critical Report (Stuttgart: Carus-Verlag GmbH & Co. KG, 1991). From Sherman's "Foreword," IV.

² Ibid.

³ See <https://www.papalencyclicals.net/ben14/annus-qui-hunc.htm>. Accessed 20 January 2020.

clergy encouraged, but others despised. Prince-Archbishop Schrattenbach's successor Hieronymus Graf von Colloredo, and Emperor Joseph II, were among those that called for a simplification of sacred music and reduction of theatrical elements.⁴ While arguments about what can be construed as excesses and abuses have long been part of the discussion of music for liturgy, it is clear that composers like Michael Haydn chose to enhance his church music with dramatic imagery using the theater style. Indeed, one could make the case that the vividness of expression of time-honored liturgical texts during the eighteenth century, enhanced by the influx of music's theatrical style, is one of the reasons we still perform this music today. Recognizing these two styles — "church" and "theater"⁵ — when performing the *Requiem* and other such works, is fundamental to making effective decisions for realizing the score. Simply put (perhaps oversimplified but I believe useful), "church" style sections, e.g. the choral fugues, reflect the traditional polyphonic style long associated with sacred music, while other sections, especially those using vocal soloists, owe their expressive language more to the theater style. More exaggerated approaches to the expressive performance details in theater-style sections, as compared to the polyphonic sacred-style sections, is warranted. To be sure, the musical details Haydn included in his score confirm this: there are more performance details supplied in the solo/theater-style portions than in the choral fugue/sacred-style sections.

Careful consideration of performance aspects in light of these varied stylistic languages and goals, particularly regarding differing approaches to homophonic and polyphonic sections, balance issues, tempo choice, treatment of meter and phrasing, articulations, ornamentation, and dynamics, helps ensure the clarity of the liturgical message as it is enlivened by compelling expressivity. This article reviews performance aspects that came to light during the preparations for a performance of Michael Haydn's *Requiem in C minor* given by Ensemble Perihipsous, some fine guest soloists, and members of the Christ Church Schola Cantorum, at Christ Church Episcopal, Rochester, New York, on 10 November 2017, during the American Musicological Society Annual Meeting.⁶ The performance used

⁴ Hieronymus Graf von Colloredo's *Pastoral Letter* of 1782 and Joseph II's *Gottesdienstordnung* of 1783 both ordered the reduction of instrumental music and the simplification of vocal music at Mass and in other liturgies. Similar decrees were given earlier in the Vienna archiepiscopal *Konsistorium* of 1753, and Empress Maria Theresa's *Hofreskript* of 1754. See Jen-Yen Chen, "Catholic Sacred Music in Austria," in Simon P. Keefe, ed., *The Cambridge History of Eighteenth-Century Music* (New York: Cambridge University Press, 2009): 59-112, and Reinhard Pauly, "The Reforms of Church Music Under Joseph II," in *The Musical Quarterly* 43/3 (July 1957): 372-82.

⁵ I refer here, of course, the Johann Matheson's (among others) identification of styles.

⁶ See <https://www.ensembleperihipsous.org> for information on and video clips from the concert.

materials published by Carus-Verlag, edited by Charles Sherman,⁷ who passed away just a couple of months after the concert, and to whom this article and entire *HAYDN* issue are dedicated. While it is impractical to discuss every performance decision, this article considers select general and specific aspects that I believe conductors and performers will find helpful. Score examples from my performance score, and video excerpts of the performance, are included.

I am grateful to Carus-Verlag for kindly giving permission to use images of my performance score in this article, and to Maestro Studios and Records, Peter Folliard, producer, and Michael Sherman, engineer, for the lovely performance video excerpted herein.⁸ It was a real pleasure to work with the fine musicians in the performance, and I wish to thank them for their hard work and dedication towards making the 2017 performance so memorable. Table 1 lists the performers. I especially thank organist Edoardo Bellotti and vocal soloists Laura Himes, Hailey McAvoy, Pablo Bustos, and Mark Hosseini for their good humor during rehearsals and diligence in preparation, and Stephen Kennedy, music director of Christ Church Schola Cantorum, for his quality leadership of the Schola, and for his help in securing Christ Church for the performance and rehearsals. I also thank the board of Ensemble Perihipsous, the late Robert Judd and the AMS Performance Committee for including this performance in the AMS schedule and for its generous grant, and the RIT College of Liberal Arts for underwriting some of the musicians. Bruce MacIntyre's keen eye and probing questions have been very helpful in the preparation of this article; I appreciate this and all of the fine work he has done to help us understand the sacred music of both Haydns, as well as other composers of the eighteenth century. Most importantly, it is with humble thanks and appreciation that I remember Charles Sherman for his kindness, influential mentorship, and quality scholarship. I served as Charles's graduate assistant at the University of Missouri while I was pursuing my M.M. in orchestral conducting. Charles gave me the score of the newly-published *Requiem*, the very same score I used for

⁷ Michael Haydn, *Requiem in c; Missa pro defuncto Archiepiscopo Sigsismundo, MH155 (1771) per Sol, Coro ed Orchestra*, edited by Charles H. Sherman, with Foreword and Critical Report (Stuttgart: Carus-Verlag GmbH & Co. KG, 1991). Catalog number CV 50.321; full score CV 50.321/01, vocal score CV 50.321/03, performance parts set CV 50.321/19. Musical examples in this article are from the author's copy of the score, and include the author's rehearsal/performance markings. Carus-Verlag has kindly allowed the use of images of this score for examples in this essay.

⁸ Should you wish to see more or all of the performance video, particularly for educational use, please contact Michael Ruhling at michael.ruhling@rit.edu.

the performance and bits of which appear in this article, as a graduation present. I am honored to be able to carry on his legacy through performances and research of Michael Haydn's music.

TABLE 1: Michael Haydn *Requiem in C minor* performers

Ensemble Perihipsous

Michael E. Ruhling, music director and artistic director

VIOLINS	CELLOS	TRUMPETS	TROMBONES
Bin Huang	Rosie Elliott	David Puchkoff	Liza Malamut
Mary Riccardi	Christopher Haritatos	Matt Suckling	Ben David Aronson
Gesa Kordes	Glenna Curren	Jared Wallis	Garrett Lahr
Boel Gidholm		Victor Yuen	
Aika Ito	BASS		
Lydia Becker	David H. Miller	TIMPANI	
Jenny Vålitalo		James Baker	
	ORGAN		
	Edoardo Bellotti		

Vocal Soloists

Laura Himes, soprano

Hailey McAvoy, alto

Pablo Bustos, tenor

Mark Hosseini, bass

Chorus (members of Christ Church Schola Cantorum)

SOPRANOS	ALTOS	TENORS	BASSES
Meg Cutting	Lydia Kirkpatrick	Thatcher Lyman	Oliver Brett
Juli Elliot	Deepti Kumar	Chase Loomer	Isaac Drewes
Leslie Li	Honey Meconi	Christopher Petit	Noah Fields
Sarah McConnell	Julian Petrillo	Alden Wright	Carl Galland
Amy Steinberg			David Marshall
Madeleine Woodward			

II. Performing Forces and Placement, Period vs. Modern Instruments, Balance Issues.

In his "Foreword" to the Carus-Verlag edition, Charles Sherman estimated the number of musicians at the 1772 funeral Mass, based on the number of musicians employed at the time, to be approximately 31 singers — 10.7.7.7 including soloists — and 26-33 instrumentalists — 12-15 violins, 2-3 cellos, 2-3 double basses, 1 or 2 bassoons reinforcing the basso, 4 trumpets, timpani, alto, tenor, and bass trombones, and two organs, one small for solo passages and one large for tuttis. The 2017 performance used an ensemble about 2/3 the size suggested by Sherman (see Table 1), which suited the Christ Church space quite well:

Chorus of 23 (7.5.5.6) including the four vocal soloists who, following Salzburg practice, sang on the tuttis.

Strings: 7 violins (we probably could have used 3 more), 3 cellos, 1 double bass.

Winds: 4 trumpets, timpani with leather-wrapped wooden sticks, a-t-b sackbuts. No bassoons were added to the basso; the cellos, basses, and bass sackbut were adequate.⁹

Organ: Small portative organ.

The singers stood in an arc along the front of the chancel, basses and sopranos to the left of the conductor and tenors and altos to the right, with soloists in front of their sections. Strings were placed behind the chorus, with the cellos and bass in the middle, first violins standing behind sopranos and second violins behind altos. Sackbuts stood behind the cellos and basses (on a raised step), trumpets and timpani behind the first violins. The organ was behind the tenors to the right. (The setup can be seen in the videos.)

With the singers in the front of the instruments, the balance with the *period* instruments of Ensemble *Perihipsous* was very good, although an additional three violins might have made the orchestral sections more vivid. The sackbuts blended very well with the voices; providing the text in the trombone parts is necessary, as they are then able to imitate the text accentuation. The natural trumpets and period timpani gave a very present, crisp, and profound sound without being overwhelmingly bright.

⁹ A bassoon on the basso would be advantageous for any group larger than this.

We were fortunate to be able to use the period instruments in our performance. Should modern brass and timpani be used, adjustments would be required to keep them from overpowering such few singers, particularly modern trombones. I would recommend using at least twice as many singers (and violins) with modern brass. Bass trombone (which is marked *ad libitum*) could easily be eliminated with a modern ensemble, with smaller-bored alto and tenor trombones playing quietly, making clear to the players that the text articulation rather than a sustained sound should be their approach. Modern trumpets, too, would require balance adjustments. Focusing on crisp articulation and pulling back during sustained notes is helpful. Playing into stands with felt can also provide a covering of the sound on sustained notes, while allowing for crisp articulation to come through. In Christ Church, the portative organ was adequate to enhance the voices, although a larger organ playing in the tutti, as Sherman suggests was the practice in Salzburg, would have provided a better effect.¹⁰

The most difficult balance consideration involved the string instruments in relation to the voices. Haydn demonstrates great skill in using dynamics, articulation, and register to suit the needs of the texture, and to generate compelling dramatic and rhetorical effects. Even so, care should be taken to differentiate string strength among the following situations: 1) instruments alone, 2) balance with voices in tutti choral sections, and 3) balance with solo voices. Generally, allowing the strings to play comfortably ("instrumentally") during the instrumental sections and choral tutti, following the dynamics and articulations given, but adjusting dynamics to be a little softer during solo passages, results in good balance and dramatic effect.

During choral tutti, strings should play with full sound, considering dynamics, articulation, etc., while functioning both *colla parte* with the choir and when they become agents for specific ideas separate from the voices. A fine example of Haydn's skill in using string as agents of a dramatic idea while maintaining balance among the force is the "Quantus tremor" section of the Sequentia, bars 12-15 (see Example 1). Here, the violin forte slurs on beats 1 and 3 of each measure, separated by piano staccato repeated notes that brilliantly "tremble" in fear expressed in the text, emphasized by the beat-3 fortes in the violins against the piano choral voices. Bowing this "as it comes," following the

¹⁰ We would have preferred using the wonderful Gasparini organ in Christ Church, which would have produced more variety between choral and solo sections. However, the space made this impractical.

bowing patterns advocated by fellow Salzburger and colleague Leopold Mozart,¹¹ gives the best clarity of the violin line, and results in up-bows on beats 3, which have the effect of lessening slightly that forte against the piano choral parts. It also re-positions the bow towards the frog, so the beat-1 downbow fortes, coinciding with the choral fortes, achieve comparative strength, balancing with the voices for a more shuddering effect. When this material, including the string agency gesture, returns during the "Rex tremendae" section, bars 90-93, all instruments and voices remain forte, with trumpet/timpani fanfare rhythm painting "tremendae majestatis" of "Rex."

Later in the *Sequentia*, in the "Confutatis" section, bars 169-78; (see Example 2a), strings become the agents of the "flammis acribus" (searing flames). Haydn's skill in using specific articulation, and his astute registrational control, allow the unison violins to play this section at a full forte, dramatically painting the flickering, searing flames, without worry of covering the four-part tutti chorus. Execution of the string articulation in this passage will be discussed below in section VI. A similar flame-related violin passage, this time in unison triplets, occurs in the *Offertorium*, bars 20-29 (see Example 2b). Here strings represent the devouring flames of hell threatening to swallow up the believer, underpinning an intense choral fugue on "ne absorbeat tartarus . . ." (lest hell devour them . . .). Again, the unison of the strings and registrational choice allow the string agency to be clear and compelling, but without danger of interfering with the wonderful choral fugue.

¹¹ See Chapters IV-VII of Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg, 1756). Eng. trans. by Editha Knoch as *A Treatise on the Fundamentals of Violin Playing by Leopold Mozart* (Oxford: Oxford University Press, 1948). Specific references to performance practices throughout this article will quote Leopold Mozart's treatise. While it is clearly understood Mozart is not the only writer from the period on performance, his treatise is used for convenience and because of the relationship between M. Haydn and L. Mozart. It should not be lost on the reader that Mozart dedicated his treatise to Prince-Archbishop Schrattenbach, for whom Haydn's *Requiem* was written. Items that are referred to from the Mozart treatise are for consistent with others for the most part, particularly Quantz and C. P. E. Bach.

4/27/1999

(12)

Da - vid cum Si - byl - la. Quan - tus tre - mor est fu -

Da - vid cum Si - byl - la. Quan - tus tre - mor est fu -

Da - vid cum Si - byl - la. Quan - tus tre - mor est fu -

Da - vid cum Si - byl - la. Quan - tus tre - mor est fu -

tus - rus, Quan - do ju - dex est ven tu - rus, Cun - cta

tus - rus, Quan - do ju - dex est ven tu - rus, Cun - cta

tus - rus, Quan - do ju - dex est ven tu - rus, Cun - cta

tus - rus, Quan - do ju - dex est ven tu - rus, Cun - cta

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Example 2. Violin "flame" figures.

2a. Sequentia, bars 169-179 (pp. 35-6); demonstrating violins "searing flames."

The musical score for Example 2a, bars 169-179, is presented in two systems. The first system (bars 169-172) features a piano introduction with a violin "flame" figure. The second system (bars 173-179) features the Chorus (Tutti) singing the lyrics "Con - fu - ta - tis ma - le - di - ctis, tra. Con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad - di - ctis,". Handwritten annotations include "f" (forte), "n" (no), "fl (Flames)", "tra." (traverse), "woe", and "and doom!". The score includes staves for Violins I and II, Piano, and Chorus (Tutti). The lyrics are "Con - fu - ta - tis ma - le - di - ctis, tra. Con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad - di - ctis,".

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21 *F. 11*

ne ab - sor - be - at e - as tar - ta - rus, ne
tar - ta - rus, ne ca - dant in ob - scu - rum, ne ca - dant, ne

23

Tutti

ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob -
ca - dant in ob - scu - rum, ne ca - dant, ne ca - dant, ne
ca - dant, ne ca - dant, ne ca - dant, ne

5 6 7

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25

26

sor - be - at e - as tar - ta - rus, ne ca - dant in ob - scu - rum, ne
 scu - rum, ne ca - dant, ne ca - dant, ne ca -
 ca - dant, ne ca - dant, ne
 dant, ne ca - dant in ob -

no fall into

3

One choral tutti section in the *Requiem* where such instrumental agency on the part of the violins needed some careful adjustment was in the Introitus at “Te decet hymnus Deus in Sion,” bars 26-30. See Video 1. (Note: Video clips available only for online article.) Here sopranos and altos sing a unison cantus firmus melody based on Psalm Tone I in a fairly low register for the sopranos, with no doubling support except from the alto trombone. The soprano-alto chant melody represents the “hymn sung to God in Zion,” surrounded by joyful 16th-triplet unisons in the violins, marked forte. This is preceded by instruments alone, at a primarily eighth-note rhythmic pace, and gives way to a homophonic full-texture choral forte at bar 31, with the violins moving at a 32nd-note rhythmic pace. In our performance, the dynamic level at bars 26-30 needed to be adjusted down below the marked forte in order to not interfere with the delicate, chant-style unison of the voices, yet not so far down as to lose track of the terraced increase in rhythmic pace of the violins, building to 32nd-note motion of the violin figuration: the prayers rising to God in the next section (bar 31ff). (“Exaudi orationem meam, ad te omnis caro veniet”; Hear my prayer, to you all flesh will come.)

The greatest string-voice balance difficulty occurs during segments where solo-voice texted phrases are separated by short string-only interludes. While the dynamics, string registration, etc., are most helpful in these portions, care should be taken to offer soloists calm, subtle support, but exaggerate the changes to forte and sharpen articulations in the string figures that occur between the vocal/texted phrases. This is especially crucial in the *Sequentia*'s solo sections — "Mors stubit" (bars 35-90) and "Juste judex" (bars 119-68) — the "Hosanna" section of the *Sanctus-Benedictus* (*Sanctus* bars 17-30, *Benedictus* bars 72-81), and solo portions of the *Agnus Dei* (bars 1-8, 11-17, 20-27). Video 2 shows the "Mors stupebit" section to demonstrate such adjustments. Note the delicacy of the strings as the soloists sing, contrasted to the exaggeration of the short orchestral interludes between text phrases. A similar treatment was effective in the other passages listed above.

III. Treatment of Text.

(Note: The text and translation are available in the Appendix.)

The choice of which Latin pronunciation to use requires important consideration. We chose the Germanic Latin pronunciation for our performance, as this was a Salzburg piece. Table 2 is the pronunciation guide we used. Furthermore, I have found some of the Germanic Latin pronunciation enhances the musical character in the right acoustics and with sensitive singers, especially the way some consonance sounds add to the rhythmic vitality, and vowel sounds offer interesting tone color variety. In particular, the "ts" sound for c before vowels (e.g. "coeli") and "ktz" when xc are together ("excelsis") create an extra energy in an acoustic like that of Christ Church; the "kv" on "qui" if given adequate voiced energy made a stunning effect in the "Cum sanctis tuis" fugues of the *Agnus Dei* and *Communio*; and the closed sounds of the y ("ü") in "Kyrie" and "Sibylla," and oe ("ö") in "coelis" give wonderful color contrast to the more open vowels in these words. But choosing Germanic or Ecclesiastical (Italian, American) pronunciation is largely a matter of personal preference, acoustical space, and abilities of the choral singers and soloists to negotiate the differences in the pronunciations, based on their own habits.

Table 2: Germanic Latin pronunciation guide.

VOWELS

A/I/U are pronounced like the Roman Latin: [ɑ], [i], [u]

E is pronounced as the closed vowel [e] (not the diphthong [ei]) in accented syllables:

Déi Jésu; unigénitum [déi]; [jézu]; [unigénitum]

but as [ɛ] or schwa [ə] in most unaccented syllables:

benedíctus; peccáta [b ɛnɛdíktus]; [pɛkkáta]

and as [e] or [ɛ] in single-syllable words, according to syntactical function:

<i>E<u>t</u> hómo fáctus est</i>	[ɛt hómo fáktus est]
<i>Adoramus t<u>e</u></i>	[adorámus tɛ]
<i>R<u>e</u>x coeléstis</i>	[rɛks tsələstis]

O is pronounced as the closed vowel [o] (not the diphthong [ou])

Glória; Crédo [gl ória]; [krédo]

OE/AE are pronounced as the umlauts “ö” [ø] and “ä” [e²]:

<i>Regína co<u>e</u>li la<u>e</u>táre</i>	[re gína tsøli lɛ²táre]
<i>et in sa<u>e</u>cula sa<u>e</u>culórum</i>	[et in zɛ²kula zɛ²kulórum]

Y is pronounced as the umlaut “ü” [y]:

Kýrie eléison [k ýrie eléizon]

CONSONANTS

C before the vowels **E**, **AE**, **OE**, **I** is pronounced as [ts]:

<i>dóna nóbis pá<u>c</u>em</i>	[dóna nóbis pátsɛm]
<i>benedí<u>c</u>imus te</i>	[b ɛnɛdítsimus te]

G is always hard [g], as in the word *get*:

<i>Magnificat anima mea</i>	[magnífikat ánimα méα]
<i>Grátias ágimus tibi</i>	[grátias ágimus tíbi]
<i>Agnus Déi</i>	[ágnus déi]
<i>Ex María Virgine</i>	[eks maría vírgine]

H is pronounced:

<i>hómo; homínibus</i>	[hómo]; [homínibus]
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QU is pronounced as [kv] :

<i>Quóniam tu sólus sáctus</i>	[kvóniam tu zólus záhtus]
<i>Qui tóllis; qui sédes</i>	[kví tóllis]; [kví zédes]

S is pronounced as [z] before vowels, but as [s] before consonants and in final position:

<i>Sáctus Dóminus Déus Sábaoth</i>	[záhtus dóminus déus zábaot]
<i>Et in spíritum sáctum</i>	[et in spíritum záhtum]
<i>in ecclésiám; únun baptísma</i>	[in ekkléziam]; [únun baptísma]
<i>cum sácto spíritu</i>	[kum záhto spíritu]
<i>Jesum Chrístum</i>	[j ézum krístum]

T is pronounced hard [t], even before "i" ([ti], not [tsi]) :

<i>con substántiálem</i>	[kon z ubstántiálem]
<i>Póntio Piláto</i>	[p óntio piláto]
<i>deprecaCIÓNem; étiam</i>	[d eprekaCIÓNem]; [étiam]
<i>Grátias ágimus tíbi</i>	[gr átias ágimus tíbi]

X is pronounced [kz] when followed by a vowel and as [ks] when followed by a consonant or in final position:

<i>Díxit María</i>	[dí <u>k</u> zit maría]
<i>Exultáte Déo</i>	[e <u>k</u> zultáte déo]
<i>láudat exércitus</i>	[l áudat ekzértsitus]
<i>Júste júdex ultiónis</i>	[j úste júde <u>k</u> s ultiónis]

XC is pronounced [ksk] before **O**, **A**, or **U** ; but before **E** it becomes [ktz] :

<i>Osánna in excélsis</i>	[oz ánna in ek <u>t</u> zélzis]
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More important to the clarity of the text and musical expression than the choice of Latin pronunciation are: 1) the rhythmic placement and emphasis of voiced consonances, and 2) the observation of all punctuation. We made every effort to begin voiced consonances, especially m, n, and v at least 1/2 the value of the assigned note (e.g. an eighth-note when the sound the voiced consonant is coming from is a quarter note) before the rhythmic placement of the syllable, with the vowel coming on the notated rhythmic placement. In some cases, this also meant beginning an unvoiced consonance coming before a voiced very early: e.g. "qui" ("kvi") required a very early placement of the "k" sound in order to give adequate time to the voiced "v" sound.

Punctuation observation is best achieved in most cases in the *Requiem* by cutting the note value in half for syllables ending with a period, comma, colon, semicolon, etc., when followed immediately by another word. There are many situations where commas separate word repetitions, such as "eleison" in the Introitus et Kyrie, "amen" at the end of the Sequentia, and "Sanctus" in bars 3-4 of the Sanctus; observing the commas is most important in such cases. Example 3 shows these spots. In each case, the note value of the last syllable of the word — with the punctuation — should be halved. This is quite helpful in the Sanctus to help the singers iterate the different sounds of the s at the end of the first "Sanctus" (pronounced β) and the beginning of the next "Sanctus" (pronounced z): "za – nktooß|zanktooß."

Example 3. Observation of punctuation in voices.

3a. Introitus et Kyrie, bars 64-66 (p. 15) "eleison."

The musical score for bars 64-66 of the Introitus et Kyrie, showing the vocal parts and piano accompaniment. The score is in C minor, 3/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand) are shown. The lyrics "eleison" are repeated in each part. The piano accompaniment features a prominent eighth-note pattern in the right hand and a steady eighth-note bass line in the left hand. The score includes bar numbers 64, 65, and 66 at the bottom.

3c. Sanctus, bars 1-5 (p. 71) "Sanctus."

The musical score for the Sanctus, bars 1-5, is presented in a multi-staff format. The instruments and voices are listed on the left: 2 Clarini in C, 2 Trombe in C, Timpani in c/G, Violino I, Violino II, Soprano, Alto Trombone I, Tenore Trombone II, Basso Trombone III ad lib., and Bassi ed Organo. The tempo is marked 'Andante'. The key signature is C minor (three flats). The time signature is 3/4. The lyrics are 'San - ctus, San - ctus, San - ctus, San - ctus Do - mi - nus'. The organ part includes figured bass notation: f, 6, 6, b7, 6, 4, -.

When a syllable with punctuation is followed by a rest, it should usually take the full note value. In a few cases, however, maintaining the shortening of the note value is desirable to keep consistency of rhythmic value across voice parts when some parts have rests and others move on, as with the second "amen" in Example 3b above, where the sopranos continue but alto and tenor parts rest (here all parts on beat 3 of bar 282 should change the quarter into an eighth), and for text-rhythmic consistency in a repeated pattern, as in Example 3c "Sanctus," where the "-tus," in bars 1, 2, and 4 should be made eighth-notes to stay consistent with the shorter note on beat 3 of bar 3. Shortening "-tus" in each of these bars has the additional advantage of getting the voices out of the way of an important short-short-short-long motive ("perpetual light" motive, which will be discussed below) in the orchestra from the end of beat 2 to the downbeat of the next measure. While only a few examples of shortening note values to observe punctuation are discussed here, consistently maintaining this practice through the whole piece, with every punctuation marking, effectively clarifies the text.

It perhaps goes without saying that properly executing stressed and unstressed text syllables is essential to clarifying the word pronunciation and diction, and thereby conveying the meaning and imagery of this wonderful poetry. However, the music calls for some subtle manipulation of word accentuation in order to take advantage of Haydn's musical-expressive gestures. The strength of word stress must be suited to specific textural and metric features related to differences in the church and theater styles. Four distinct textural/metric relationships occur: 1) church-style choral imitative polyphony, suggesting a more beat-driven stress pattern, 2) church-style choral cantus firmus, suggesting a smoother, more consistent accentuation of syllables, 3) theater-style homophonic texture with metric vibrancy and clarity, calling for a strong, sometimes dance-like execution of metric patterns, and 4) theater-style displacement of such homophonic-metric metric patterns, where strong down-beat phrasing and text accentuation gets displaced in some voices while other voices remain down-beat oriented, adding tension and excitement. (These are discussed in further detail in section V below.) In all of these cases, but particularly evident in the last two — theater-style-related situations of strong metric rendering — Haydn shows great skill in matching text accent patterns to specific metrical subtleties in his music.

IV. Text Allusions in Instruments: Colla Parte Doubling and Haydn's "Perpetual Light" Motive.

Understanding of text accent patterns is an important consideration regarding instrument articulation, and this must be addressed in rehearsal and performance. In Michael Haydn's music, word accents generally correspond quite well with his choice of meter, and thus proper execution of the meter by the strings, when strings are doubling voices, produces the necessary text accent patterns.¹² Accent patterns in instrumental *colla parte* parts should reflect the accent patterns of the words themselves. Of course, the trombone parts primarily double the a-t-b choral parts throughout, and should duplicate the text stress patterns as closely as possible. Writing the words into the trombone performance parts is necessary for a good performance, and saves a lot of explanation and rehearsal time.

¹² More detailed discussion of metric treatment in section III above.

Michael Haydn calls upon instruments, too, to effectively represent the meaning of specific words motivically, even if those words are not being sung at the time. An especially important motive that runs through the *Requiem in C minor* is a short-short-short-long motive, usually written as eighth-eighth-eighth-quarter, with the first three notes repeating the same pitch and the quarter falling on a downbeat. I identify it as the “perpetual light” (i.e. the light of life, salvation) motive. The trumpets and timpani first play this motive during the orchestral introduction of the Introitus, bars 4-7. See Example 4a. After the chorus enters in bar 11 with the words “Requiem aeternam, dona eis Domine” in imitative polyphony, ending with a homophonic cadence (bar 17), the meaning of the short-short-short-long motive is given clearly in bars 17-20 by the first fully homophonic and homorhythmic choral statement, with the words “et lux perpetua” — perpetual (or eternal) light. The motive and words are repeated for emphasis, and introduced and doubled by the trumpets and timpani playing the same material they had in bars 4-7. See Example 4b. In order to make the connection to the text, this s-s-s-l motive should be played with its textually-generated accent pattern every time it occurs in the *Requiem*, with slight emphasis on the second eighth and strongest accent on the last, long note. The instruments, beginning with trumpets and timpani, should *speak* “et lux per-**pe**-(tua)” every time this motive is heard, especially when it is introduced by the trumpets and timpani in the opening instrumental introduction. This motive is solidified later in the Introitus for setting the “Kyr-ie e-**le**-ison” text (again doubled by trumpets and timpani, bars 60-62), and by the alto and tenor trombones in the Sequentia movement, where it constitutes the only *obbligato* (non *colla parte*) material given to the trombones in the entire piece; the motive falls between homophonic/homorhythmic choral text statements in bars 6-9 and again in bars 95-98. Violin doubling in these spots, with a trill on the long notes in the first violins (on d-flat), enhances the motive.

4a. Introitus, bars 1-7 (p. 1), motive in the trumpets and timpani bars 4-7.

Adagio $\text{♩} = 54-58$

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto

Trombone I

Tenore

Trombone II

Basso

Trombone III

ad lib.

Bassi
(Violoncello,
Fagotto e
Contrabbasso)
ed Organo

pe(tua)

et lux per-pe(tua)

et

4b. Introitus, bars 17-19 (p. 3), voices identify the meaning "et lux perpetua."

The musical score for bars 17-19 of the Introitus from Michael Haydn's *Requiem in C minor* (MH155) is shown. The score includes a piano introduction and four vocal staves (Soprano, Alto, Tenor, Bass). The piano part features a circled motif in the right hand, which is a three-note figure. The vocal parts enter with this motif in the second part of the score. The lyrics for the first part are "Do - mi - ne:" and for the second part are "et lux per - pe - tu - a, et lux per -".

The hope of salvation's "perpetual light" shines in perpetuity through Prince-Archbishop Schrattenbach's *Requiem*, brought to our minds by this rhetorical instrumental motive. Other noteworthy uses of the motive occur in the following places (not an exhaustive list)—

Sequentia:

Bars 76-77 in the strings alone, separating the alto soloist's questioning "Quid" ("what?") from "quid sum miser tunc dicturus?" (What shall a wretch like me say?). Strings here are marked *ff*; one of only two *ff* indications in the piece.

Bars 124-42: various three-note motives leading to the downbeat in the strings, interwoven with the tenor's "Juste judex ultionis" (Righteous judge of vengeance) strophes, particularly in

canon among the strings accompanying the line "Supplicanti, parce Deus" (Supplant before you, Lord), bars 138-42.

Offertorium:

"Sed signifer sanctus Michael" (Let the standard-bearer, holy Michael) section, leading into the "Quam olim Abrahae" (Which was promised to Abraham) fugue, bars 33-50. See Example 5. The motive plays a significant role in this particularly wonderful passage depicting Archangel Michael (Michael Haydn, perhaps?) leading the souls of the faithful out of the bottomless pit, and into the holy light of life, as promised Abraham. The chorus has left us in the low register — the pit — in bar 32. After a breath, the soprano St. Michael has an octave leap upwards in the middle of the measure, delicately accompanied by the strings. Violins 1 and 2 have different rhythmic material through bar 36. Following a forte flourish by the violins, playing together (bar 37), soprano Michael repeats the phrase, now properly shifted to the downbeat of each measure, with violins playing homorhythmically, giving a clear, assured message (decidedly not "obscurum") of emerging from the pit. (Video 6 in section VII below includes this segment.) Bars 40-42, violin 1 states the "perpetual light" motive clearly above the staff (first on b-flat, then a-flat, then g) as three repeated-pitch staccato eighth-notes leading to two slurred eighth-notes which drop a minor 7th on beat 3 (replacing the quarter note of the original): Michael brings the souls of the redeemed to the holy light ("representet eas in lucem sanctam"). Following the cadence at bar 48, the first "Quam olim Abrahae" (Which was promised to Abraham) fugue begins, bars 49-103 (and later bars 123-77); the fugue subject on those words begins with the "perpetual light" motive, in all voices doubled by various instruments *colla parte*. (Eighth-note violin material is added on the second iteration of the fugue, bars 123-77.) The same accent pattern occurs with the words "Quam o-lim **A**-bra-hae" as with "et lux per-**pe**-tu-a"; Haydn treats them with the same motive, suggesting the perpetual, holy light of life is the promise made to Abraham. Crisp articulation of the first three syllables with a little extra accent on "**A**-bra-hae" connects them for the listener. Furthermore, the closed "m" sounds on "Quam" and "-lim" separated by the more open vowel "o-" on the second quarter note, and finally the bright "**A**-(bra-hae)" on the downbeat, nicely generate the accent pattern of the motive from its original text.

Sanctus — Benedictus:

Beginning of Sanctus, bars 1-5. See Example 6. "Sanctus" iterations by the choir are separated by the "perpetual light" motive in the full orchestra, forte. Trumpets and timpani play the motive as repeated eighth-notes leading to a quarter-note downbeat, and the violins play three slurred eighth-notes leading to the downbeat quarter. Trumpets/timpani should treat the motive as was established in the Introitus. The violin slurred leap up to beat 3 helps add emphasis to that note ("et **lux**"), and a full accented downbeat will continue the recollection of the motive. The perpetual light is thereby connected to "Holy."

The string ritornello in the Benedictus, first appearing bars 1-13, contains one of the more interesting and subtle uses of the "perpetual light" motive. See Example 7. Bars 1 through 7 each contain a form of the motive, which, being part of a ritornello, pervades the movement. The basso part plays the more usual rhythmic form of the motive, with the three short notes leading to the long note on the downbeat. Against this, the violins have a transformed version of the motive: a leap up from the first to the second note creates the slight accent on the second of the three eighth-notes, while the repetition of pitch for the second and third eighth-notes followed by a trilled quarter note or, 16th-notes, on beat 3, firmly connects these to the "perpetual light" motive. But beat 3 of the measure, rather than beat 1, is stressed. This misplaced accent, going against the more usual beat 1 stress in the basso, and coinciding with the laughing trill or 16th-note flourish, enhances the playful metric treatment, as discussed below in section V. (This will be referred to again regarding ornamentation in section VII.)

Agnus Dei et Communio:

In the return of the "Requiem aeternam" text, bars 153-159, there is a soft varied recapitulation of the "et lux perpetua luceat eis" section from the Introitus, here sung only by the soloists and accompanied piano by the instruments, including the trumpets and timpani. Despite the piano marking, the trumpets and timpani should still be sure to accent the "perpetual light" motive as before. In the two top trumpet parts (clarini), the downbeat quarter is changed to a half-note tied to an eighth-note on beat 3; a nice, easy accent followed by a *niente* diminuendo on these long notes will make a nice effect, and emphasize the text-motivic relationship.

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Example 5. Offertorium bars 32-53 (pp. 54-6), "sed signifer sanctus Michael—Quam olim Abrahæ" section, using "perpetual light" motive.

32

33

scu - rum: sed si - gni-fer san - ctus, san - ctus

scu - rum.

scu - rum.

scu - rum.

Solo

his grandbrevier holy

35

36

Mi - cha - el re - prae - sen - tet e - as in lu - cem san - ctam, sed

Ariel

lead

and

histr

6 6 2 6 5 4 2

p

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38

si - - gni-fer san - ctus, san - ctus Mi - cha-el re - prae - sen - tet e - as in

41

lu - cem san - ctam, re - prae - sen - tet e - as in lu - cem san - ctam, re - - prae -

44

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45

sen - tet e - as in lu - cem, in lu - cem san - ctam:

P12 P132
J=104 (88) but two for slow
52
which you to Abraham
promised
seed
Tutti
Quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni
f 1 1 1

attacca

Example 6. "Perpetual light" motive in Sanctus, bars 1-5 (p. 71).

Andante

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto

Trombone I

Tenore

Trombone II

Basso

Trombone III ad lib.

Bassi ed Organo

Tutti

San - ctus, San - ctus, San - ctus, San - ctus Do - mi - nus

Tutti

San - ctus, San - ctus, San - ctus, San - ctus Do - mi - nus

Tutti

San - ctus, San - ctus, San - ctus, San - ctus Do - mi - nus

Tutti

San - ctus, San - ctus, San - ctus, San - ctus Do - mi - nus

f

6

6

b7

6

b

—

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Example 7. "Perpetual light" motive in Benedictus, bars 1-7 (p. 76).

6. Benedictus *Allegretto* $\text{♩} = 104$

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto

Trombone I

Tenore

Trombone II

Basso

Trombone III ad lib.

Bassi ed Organo

Solo

f

5

8

9 - 5

9

V. *Tempo, Meter, and Phrasing.*

Decisions about tempo, metric treatment, and specifics of phrasing all contribute to putting the music in motion in ways that set the expressive stage, and allow the performance details to be most vivid. After first establishing some guiding principles regarding tempo, metric treatment, and phrase considerations, each movement of the *Requiem* will be discussed as case studies of treating these interactively, including some practical rehearsal and performance suggestions.

Tempo: guiding principles

One summer at the Classical Music Festival in Eisenstadt, I had the pleasure of hearing Don V Moses discuss ideas and approaches to conducting Joseph Haydn's Masses. One tidbit of wisdom that stuck with me was a suggestion that such pieces have what might be called a "fundamental tempo": a specific metronome marking from which all (or nearly all) tempos can be determined through simple mathematical connections, and by recognizing modifying words in the Italian tempo markings. We are also fortunate to have many contemporary discussions of the character implied by each Italian tempo designation, including a list by Leopold Mozart.¹³ Furthermore, Charles Sherman suggests that MM = 104 (quarter note) is "eminently suitable" for the *Sequentia*, giving weight to the "maestoso" modifier of the *Andante*. These ideas offer useful points of departure for determining tempo.

I decided upon a fundamental tempo of MM = 104-108, and made choices of other tempos from there. Factors that influenced specific decisions included: 1) relationships of specific note values between *attacca* and otherwise connected movements (e.g. in *Offertorium*, eighth-note of "Hostias" becomes half-note of "Quam olim Abrahae" fugue), 2) wholesale return of sections (e.g. the "Quam olim Abrahae" and "Cum sanctis tuis" fugues, the return of the *Introitus* "Requiem aeternam" material in the *Agnus Dei et Communio*, and the "Hosanna" section in the *Sanctus* and *Benedictus*), 3) general motion of musical figuration, and 4) character of Italian tempo terms, especially their modifying terms (e.g. *Andante maestoso*, *Adagio con moto*). Below are the tempos that I considered ideal given our performance situation, along with additional details for consideration. To be fair, our 2017 performance did not always stick to these tempos. So goes live performance . . .

¹³ Ibid., Chapter I, section III, §27; Knocker ed., 50-53.

Meter treatment: guiding principles

The treatment of meter is an important consideration in creating the character of the tempos of each movement, and in convincingly communicating the dramatic and rhetorical gestures with which Haydn vividly "tells the story" of the Requiem Mass. To begin with, the "church-style" sections that reflect the traditional polyphonic style long associated with sacred music, such as the choral fugues in the Introitus and Kyrie ("Requiem aeternam," "Kyrie eleison"), Sanctus — Benedictus ("Quam olim Abrahae"), and Agnus Dei et Communio ("Cum sanctis tuis"), work well if the treatment of accent reflects 1) the text accent, and 2) is within a beat-oriented evenness that draws attention to the melodic-rhythmic characteristics of the subjects and countersubjects, rather than having the downbeat-oriented metric clarity more associated with theater style and dance music. The more obviously "theater-style" sections, especially those using vocal soloists, and in some homophonic choral sections, are better expressed by a clear establishment of meter, often even approaching a dance-like quality (e.g. Benedictus). Such movements are often in triple meter, and contain hemiolas at cadential points which are rendered most effective if within the context of pronounced metric clarity.

Given these stylistic factors, four distinct textural/metric relationships occur (as discussed above in relationship to word stress): 1) church-style choral imitative polyphony, suggesting a more beat-driven stress pattern, 2) church-style choral cantus firmus, suggesting a smoother, more consistent accentuation of syllables, 3) theater-style homophonic texture with metric vibrancy and clarity, calling for a strong, sometimes dance-like execution of metric patterns, and 4) theater-style displacement of such homophonic-metric metric patterns, where strong down-beat phrasing and text accentuation gets displaced in some voices while other voices remain down-beat oriented, adding tension and excitement.

Phrase considerations: guiding principles

Of course, each phrase of music has its own distinct characteristics, and must be treated on its own. Generally, phrases in both the church-style and theater-style movements show a clearly articulated two- or four-bar structure. However, at certain telling points that are related more directly to salvation, holiness, etc., Haydn will break out of the two- or four-bar expectation with a *perfectum* three-bar phrase, thus emphasizing the sacredness of the given moment. In another exceptional

portion — the “Dies irae” — the two-bar pairings are treated differently by the instruments and by the voices, generating a wonderful tension at the beginning of the *Sequentia*: the instruments more strongly stress the first bar of each two-bar segment, while the text and its setting in the voices treat the first bar as an anacrusis to a strong second-bar downbeat.

Tempo, meter, and phrase characteristics in each movement

(Examples 8-12 discussed in the following section occur at the end of the discussion, pp. 37-41.)

Introitus et Kyrie

1. Requiem aeternam. Adagio ♩ = 52-54 (♩ = 104-108)

Combination of church and theater style considerations. The effect should be one of solemn procession, but not too slow, otherwise it sounds Grave rather than Adagio.¹⁴ Beat the quarter-note. Metric strength should be minimized at the opening, reflecting the contrapuntal style (the first style described above). Many of the performance aspects discussed further in this article are present in the orchestral introduction. Bars 26-30, the sopranos and altos sing the text “Te decet hymnus in Sion, et tibi reddetur votum in Jerusalem” (You are praised, God, in Zion, and homage will be paid to You in Jerusalem) in a unison cantus firmus style based on Psalm Tone I; this should be treated with the word accents having primacy, not the meter (the second church style described above). With the solo entrances at bar 38, until the initial choral fugue material (now on “Kyrie eleison”) enters at bar 43, a more theatrical style is called for, with more metric clarity than before. The last two bars are marked Largo, and the movement ends with a full stop. Slow into the Largo from the end of the previous bar, beating eighths, then eighth-16ths, with 16ths ending ca. MM = 104. A *slight* pause after this movement signifies the completion of part of the liturgy. A video of this entire movement is included in section VIII *Conclusion*.

Sequentia

¹⁴ In our performance we ended up slower, ca. 48. The impression was, indeed, more Grave. But it did make a profound opening statement.

2. Dies irae. Andante maestoso ♩ = 104-108

Unlike other composers, notably the younger Mozart, Michael Haydn chose to set the entire Sequence text as a single movement rather than breaking into multiple movements.¹⁵ While largely a choral movement, it suggests the theater style because of its primarily homophonic choral texture, abundant vocal solos, and its colorful use of instrumental agency. Treating this movement with a strong sense of meter (reflecting the theatre style metric/textural relationships nos. 3 and 4 above), brings out the wonderfully dramatic moments Haydn builds for rendering this brilliant text. As Sherman suggests, aim for the "maestoso" character in determining the opening tempo.¹⁶

The choice of triple meter is particularly interesting, given the duple stress suggested by the text. (I am not aware of another eighteenth-century Requiem setting that uses triple meter for the entire "Dies irae.") This suggests the theatrical character by requiring some noteworthy text treatments: 1) rests on downbeats at beginnings of text phrases, 2) lengthening of certain syllables, some seemingly awkward e.g. "cum (Sibylla)", and 3) eighth-note syllables at ends of measures, such as "Sol-vet," push to longer a downbeat.

The phrasing is particularly interesting at the beginning, as the instruments treat two-bar groupings STRONG-weak, but the chorus, with its opening rest on the downbeat followed by proper word accent on the first line of text maintain a weak-STRONG two-bar pairing against the orchestra, thus creating metric-phrase tension. This continues until bar 12. See Example 8.

¹⁵ The single-movement treatment of the *Sequentia* is one of the features that make this Requiem somewhat short. Our performance took about 40 minutes. In conversation, Bruce MacIntyre suggested that the brevity might reflect the desire of the new Archbishop Colloredo to reduce music at Mass sufficiently to ensure the entire Mass took only one hour. W. A. Mozart famously wrote Padre Martini lamenting this reduction in music (letter dated 4 September 1776). While it is, indeed, possible that the incoming Archbishop's desire to make the Mass celebration shorter and simpler influenced Haydn's *Requiem in C minor*, my sense is that composing this Requiem at this time, and with this much haste, would have placed it in a circumstance that would predate the instituting of Colloredo's wish. It flowed so quickly from Haydn's mind, and pen, and on the bridge between the two archbishops, that any concession towards such changes to the liturgy would have required substantial shifts in compositional strategy which would have taken more time to consider, and for which evidence would remain, such sketches and cross-outs in the autograph. It is an interesting question to consider, though.

¹⁶ We started this movement a bit too fast in our performance, but settled into 104-108 for most of the movement.

Maintaining the stronger metric patterns, and exaggerating Haydn's copious performance markings, create the theatricality Haydn's setting of this text requires.

Hemiolas feature in cadences between sections where there are textural changes, particularly between chorus and soloists as suggested by the drama of text strophes (bars 33-34, 88-89, 212-13, 278-79). A strong metric sense makes the hemiolas more effective, and consequently the expression of different dramatic states more convincing.

In the soprano solo in bars 39-46, with the text "Mors stupebit et natura, cum resurget creatura" (Death and nature will be astounded, when all creation rises again), the phrase structure is something of a palindrome, with middle two measures accenting beat 1 with a turn followed by beats 2-3 showing a half-note relaxation, leading to a strong accent on the 4th measure. See Example 9. This same pattern is maintained in the subsequent alto solo, bars 64-71.

A marvelous change in character occurs in bar 179, requiring a different treatment of articulation, meter, and phrasing. In bars 169-77 the full chorus sings the text "Confutatis maledictis, flammis acribus addictis," (When the accused are confounded, and doomed to flames of woe,), accompanied by flickering flames in the violins (see below, section VI, for discussion of this articulation). Then the sopranos and altos, doubled by the violins *colla parte* and joined by the other voices in the next measure, plead: "Voca me cum benedictus" (call me among the blessed). A more legato articulation, yet with an almost minuet-like metric clarity, in this *perfectum* three-bar phrase, effectively convey the move from punishment to blessedness. See Video 3.

Choral "amens" bars 264-74 display the fourth textural/metric relationship described above: misplacement of meter among the parts. See Example 10. After strongly establishing the triple meter throughout the movement, joy and vivacity are expressed by the choral parts remaining in triple meter, but beginning their "measures" on different beats of the written measures. Tenors start on beat 3, basses remain steady on beat 1, and sopranos and altos begin their three-beat meter on beat 2. It is important that each part continue to treat their material as if

in triple meter, but starting on the beat it appears. They come back together in bar 273, beat 2 for the cadence, then take up the conversation again bars 274-77, finally cadencing again bars 278-81, this time more definitively with a hemiola.

The last two bars are marked *Adagio*, with a full stop. Slow into the *Adagio* from the end of the previous bar (289), beating eighths then eighth-16ths on beat 3 of the penultimate bar, with 16ths ending ca. MM = 104. Hold last note longer than that of the first movement, indicating a pause in the liturgy.

Offertorium

3. Domine Jesu Christe. Andante moderato ♩ = 84-88 (Moderated, faster rhythms)

The "moderato" marking suggests relaxing the tempo slightly below the fundamental tempo. Treat this movement as a theater-style movement, with clear metric accentuation, even at the short choral fugue on "ne absorbet eas tartarus, ne cadant in obscurum" (lest hell swallow them up, lest they call into darkness), as Haydn uses the polyphonic texture here, accompanied by quick triplet figures in the violins as hell's torments, to generate a dramatic confusion and chaos, out of which the Archangel Michael leads the blessed into holy light (described in section IV above).

This leads into the next section *attacca*. (See Example 11.) Ease into the fermata of the last measure of this section (bar 48) by beating eighth-notes on beats 1 & 2, ending with the last couple of eighth-notes at approximately MM = 104, which becomes the half-note of the next section. The fermata, with cutoff, will help reset the tempo. You can treat the cutoff of the fermata as the first beat of the next part, *attacca*:

Quam olim Abrahae. Vivace ♩ = 104

The *Vivace* ("lively") marking reestablishes the fundamental tempo. Treat meter in the church-style, focused on the beat and word accents rather than metric clarity. Slight *rallentando* at the end with a full cut-off, but go right on to the next section with little or no break. Rehearsal tip: rehearse this section and the return of the fugue below one after the other, making the

connection for the performers and pointing out any slight difference in tempo you wish to achieve.

4. Versus: Hostias. Andante ♩ = 52-54 (♩ = 104-108; keep triplets in violins relaxed.)

Haydn equates the *sacrifices* and prayers ("Hostias et preces") offered to God with Christ, the sacrificial Lamb, by dramatizing this movement as a pastoral, with the strings playing the triplet motion and dotted figures of a Sicilienne. A relaxed tempo and flowing but clear sense of meter will achieve this, and offer relief from the intense beat-driven Vivace of the "Quam olim Abrahae" fugue that precedes it, and that it leads again to, without pause. See Example 12 for the transition to the next fugue entrance. To make the transition to the half-note = 104-108 tempo, move from beating quarter notes to beating the basso eighth-notes in beats 3-4 of the last measure before the return of the fugue, which become the half-notes in the following fugue without a pause, directly into:

Quam olim Abrahae. Vivace e più Allegro ♩ = 108 (♩s from before)

The Vivace marking in the first appearance of this fugue is here modified by più Allegro, suggesting it be a little more "cheerful" (according to Mozart's definitions). *Moto perpetuo* eighth-notes in the violins, which were not in the earlier fugue, help generate this character. There is a full stop after this movement. Take a lengthy pause, suggesting the space in the liturgy. This is also a good place to re-tune.

Sanctus — Benedictus

5. Sanctus. Andante ♩ = 84-88

The Sanctus seems to be the most difficult movement to get the right tempo. The Andante marking requires it move in a relaxing pace, and not be too slow. Interestingly, it is not marked *maestoso*. Haydn seems to have had in mind the pastoral "Hosanna" section in determining this tempo marking, rather than the stately "Sanctus, Dominus Deus Sabaoth" text. Using the same MM as the "Domine Jesu Christe" was the logical conclusion. Treat as theater style, with solid metric accent. This will make the hemiola on "Deus Sabaoth" in bars 6-8 most effective. See Example 6 above. *Rallentando* the last three bars, beating eighth-notes

in the penultimate bar. Full stop starting the next movement. Rehearsal tip: rehearse the "Hosanna" section here and the one in the Benedictus, bars 72-end, one after the other, making the connection for the performers and pointing out the difference in tempo.

6. Benedictus. Allegretto ♩ = 104

This is the most joyful, even playful movement, as suggested by the tempo marking Allegretto (Mozart defines this as pleasant, charming, playful). It should be treated with a theater-style, even dance-like approach.¹⁷ The pleasant triple meter of the string ritornello is made jubilant by laughing trills and 16th-note flourishes on beat 3 of each measure through bar 7, and then beat 2 accents following, with beat 1 not receiving a full accent until the cadence, bar 14. Additionally, while it starts with a four-bar phrase, bars 5-13 prove to be 3xs three-bar phrases. Therefore, this triple-meter movement contains the qualities of a scherzo, albeit somewhat before scherzos came into common use. Video 4 shows the opening ritornello. This movement should laugh throughout, even though the soloists sing as if a fugue, with old-fashioned hemiola cadences. At the return of the "Hosanna" section, bars 72-end, one must decide whether to slow back into the Andante tempo from the Sanctus, or keep the faster "Benedictus" tempo. Keeping the faster tempo offers variety, and essentially re-casts the prayer in a more joyful manner. To end, *rallentando* the last three bars rather drastically, beating eighth-notes in the penultimate bar. Pause after this movement.

Agnus Dei et Communio

7. Agnus Dei. Adagio con moto ♩ = 52-54

Basically the same tempo as the Introitus et Kyrie; "moto" is reflected in the string rhythms. This should have theatric lament and tragic quality, as we return to c minor. In the last measure beat eighth-notes (even through the final half-note chord), which become the half-note tempo in the following fugue. *attacca* to:

¹⁷ Benedictus settings by many composers of the late eighteenth century have this dance-like, joyful quality. Composers seem to draw a parallel between the people of Jerusalem hailing the entrance of Jesus, the New Covenant, on Palm Sunday, and David dancing before the Ark of the Covenant as it entered the City of David (2 Sam. 6:12-15).

8. Cum sanctis tuis. Allegretto ♩ = 104-108 (♩s from before)

Treat this fugue in the church style described above: beat-oriented, with accents controlled by text stress. Slight *rallentando* on the last three bars. Full cut-off at end, but go right on with little or no break (marked *attacca*) to:

9. Communio: Requiem aeternam. Adagio ♩ = 52-54 (same as Introitus)

Same tempo as the Introitus, but on the slower side, more relaxed. This should give the impression of being the slowest, most restful movement, with the sigh motives clearly present (see below, section VI), as the solo section of the "Requiem aeternam" from the Introitus returns. In approaching the following fugue, beat the basso half-notes in beats 3-4 of the last measure at the tempo of the half-notes in the fugue, *attacca*:

Cum sanctis tuis. Allegretto ♩ = 104-108 (♩s from before)

This could be taken a little faster than the first playing, allowing the violin quarters (not in the earlier fugue) to be extra lively. A gradual but clear *rallentando* on last six bars, leading to the major chords at the end (with the third of the chord clear in the clarino 1, as at the end of the Introitus et Kyrie) will make for a majestic conclusion. Rehearsal tip: rehearse this fugue and its first appearance one after the other, making the connection for the performers, getting good articulation on the new material in the violins, and pointing out any slight difference in tempo you wish to achieve, and the more drastic, final *rallentando* at the end of the second playing.

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Example 8. Sequentia, bars 1-9 (p. 16), demonstrating different treatment of two-bar pairs by instruments and voices.

Andante maestoso

2 Clarini in C

2 Trombe in C

2 Tromboni

Timpani in c/G

Violino I

Violino II

Soprano

Alto

Tenore

Basso Trombone III ad lib.

Bassi ed Organo

Tutti Di - es i - - rae, di - es il - la, Sol - vet sae - - clum in fa -

Tutti Di - es i - - rae, di - es il - la, Sol - vet sae - - clum in fa -

Tutti Di - es i - - rae, di - es il - la, Sol - vet sae - - clum in fa -

Tutti Di - es i - - rae, di - es il - la, Sol - vet sae - - clum in fa -

Tutti Di - es i - - rae, di - es il - la, Sol - vet sae - - clum in fa -

Example 9. Sequentia, bars 39-42 (p. 20). Palindromic phrase structure.

39

Solo

Mors stu - - pe - bit et na - - tu - ra,

p4 3

6

f

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Example 10. Sequentia, bars 261-280 (pp. 45-6). Misplaces meter in choral parts, bars 264-74.

The image displays a musical score for Michael Haydn's *Requiem in C minor*, specifically the Sequentia section, bars 261-280. The score is written for piano and voices (Soprano, Alto, Tenor, Bass). The piano part features a rhythmic pattern of eighth and sixteenth notes. The choral parts have lyrics in Latin. Handwritten annotations in red and black ink highlight meter misplacements in the choral parts, specifically in bars 264-274. The annotations include "Tutti" and "A" markings, and some notes are circled or underlined. The score is divided into two systems, with bar numbers 261, 264, and 265 at the top of the first system, and 266 at the top of the second system. The bottom of the score shows figured bass notation: 4 4 7 6 4 6 5 6 4 4 f s.

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Example 11. Offertorium, bars 45-53 (p. 56). Transition to first "Quam olim Abrahæ" fugue.

45

sen - - tet e - - as in lu - cem, in lu - cem san - - ctam:

P12 P32
Vivace $d=104$ (88)
but two, too slow

52

Tutti

Quam o - lim A - bra - hae pro - mi - si - sti, et se - mi - ni

f 1 1 1

attacca

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Example 12. Offertorium, bars 120-127 (p. 65). Transition to second "Quam olim Abrahæ" fugue.

120

123) : P.13 $\text{Vivace e più allegro}$ 124/50 125/51 126/52 127/53

$\text{P.12 (back to 44-103)}$

B50

tam. Tutti $\text{Quam o - lim A - bra-hæ}$

tam. Tutti $\text{Quam o - lim A - bra-hæ pro - mi - si - sti, et se - mi - ni}$

Tutti

f1 1 1

VI. Articulation

In his abridged "Critical Report" at the end of the *Requiem* edition, Charles Sherman remarks,

[Haydn's] autographs are exceptionally orderly, neat, and free from errors. Even the score for the present *Requiem*, which, as we have seen, was conceived and brought to completion in a bare two weeks, shows little evidence of haste in writing. Haydn's wishes with regard to dynamics, phrasing, and articulation are noted copiously and with great clarity.¹⁸

Sherman's editing, too, displays care and clarity in conveying Haydn's markings, and consequently his musical expression. Reading articulation markings through the lens of the treatise writers of the time, particularly, of course, Leopold Mozart, makes even clearer and compelling the drama and message Haydn conceived in honoring his patron Schrattenbach.¹⁹

Sections II and III above contain some discussion of articulation related to balance and to articulating text stress in voices and *colla parte* instrument passages. Other considerations of articulation require considerable attention, particularly given Haydn's specificity. There are only a few articulation marking types used by Haydn, but their appearance always has direct bearing on the character of message being expressed at any given time. Haydn's masterful control of musical elements such as performing forces, dynamics, and specific articulations, if executed with care and conviction by the performers, brilliantly enlivens the vast dramatic variety contained in the poetry. This is especially relevant in order to successfully convey the wide variety of emotion in the *Sequentia*.

Staccato dots and strokes

Leopold Mozart made a distinction in execution between dot and stroke markings, and Haydn follows this distinction. Dots occur infrequently in the *Requiem*, most often among slurred figures in piano dynamics, emphasizing the move to separate bow strokes. Example 1 above (section II) shows the most prominent use of the staccato dot, in the violins. These notes are separated, but not accented.

¹⁸ Sherman, "Critical Report," in Michael Haydn, *Requiem in c*, 114.

¹⁹ It should not be lost on the reader that Schrattenbach was also the dedicatee of Leopold Mozart's treatise.

Most of the staccato markings throughout are strokes, which Mozart urges "be played each with a strongly accented stroke and separated from one another."²⁰ In nearly every case these occur during forte passages in the strings, and represent some type of dramatic agency that Mozart's execution description would match, and so should be treated as Mozart describes. While only a few such instances of the staccato strokes are discussed here, the same crisp, accented execution of this articulation is necessary throughout the *Requiem*.

At times strokes appear between slurred segments, giving a pronounced effect. One such passage was discussed above in section II regarding balance, in the "Confutatis" section of the *Sequentia*, bars 169-78, shown in Example 2b. Video 3 above (section V) demonstrates this passage. Accenting and crisply articulating the strokes effectively and relentlessly prick the listeners as the tips of the woeful flames, which rise higher and higher in bars 174-76, until subsiding again in bars 177-78. This leads to a strong contrast in character at "Voca me cum benedictus" (Call me among the blessed), bars 179-87, as the articulation and 16th-notes are removed from the strings, and the agency of the strings shifts from the prickling flames to supporting the prayerful pleading of the voices *colla parte*, in a blessed *perfectum* three-bar phrase.

Similar articulation occurs a bit earlier during the "Rex tremendae majestatis" (King of tremendous majesty) text, bars 90-95, this time enhanced by trumpet and timpani fanfare rhythms. See Example 13. Crisp, accented playing of the strokes keeps the string sound from being lost in the thicker texture, particularly as they begin in the lower register, and create a brilliant yet terrifying contrast to the staccato dots, played *pianissimo*, when the alto solo pleads for mercy ("sit securus"), bars 88-9.

Another important spot where a character shift is affected by carefully observing an articulation change to staccato strokes occurs at the beginning of the *Offertorium*, bars 1-2. (See Example 14.) In bar 1 the last three 16th-notes in the violins are marked with strokes, simultaneous to a change to forte from piano, the addition of trumpets and timpani, and the entrance of full chorus following the tenor solo. This sudden change at the end of the first bar into the second differentiates "Domine Jesu Christe" as the merciful Savior of the first bar, from Christ-victorious as "Rex gloriae" in the second

²⁰ Mozart, Chapter I, section III, §20; Knocker ed., 47.

bar. The effect of this character change will be made clearer if one does not make the violin/basso eighth-note chords in bar 1 too short, but more brushed, thus relaxing the "benevolent" character.

Example 13. String articulation in Sequentia "Rex tremendae" section, bars 88-95 (pp. 26-27).

87

(90)

Tromboni

Tutti

f

pp

fz

f

Tutti

Rex tre - .

Tutti

Rex tre - .

Tutti

Rex tre - .

Tutti

Rex tre - .

pp

6

7

4

6

4

91

men - dae ma - je - sta - tis, Qui sal - van - dos sal - vas

men - dae ma - je - sta - tis, Qui sal - van - dos sal - vas

men - dae ma - je - sta - tis, Qui sal - van - dos sal - vas

men - dae ma - je - sta - tis, Qui sal - van - dos sal - vas

Allegro

Salvation

Sands

(94)

7

4

6

4

Example 14. Articulation in Offertorium, bars 1-2 (p. 48).

Andante moderato

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto Trombone I

Tenore Trombone II

Basso Trombone III ad lib.

Basso ed Organo

Rex glo - ri - ae, Rex glo - ri - ae,

Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, Rex glo - ri - ae, li - be - ra, li - be - ra a - ni - mas

Slurs

Haydn's use of slurs is generally associated to moments of pleading, mercy, and rest, thereby generating rhetorical and dramatic contrast to his fiery use of the staccato stroke. Slurs only appear in the strings, in groups of two, three, or four notes. Consistent with the late eighteenth century style, a diminuendo of the slurred notes, with the last note under the slur separated from what follows, should be observed throughout. This is an important ingredient in Haydn's expressive character, especially in parts with instruments alone, solo vocal passages, and homophonic choral sections. During choral fugues, the diminuendos on slurred notes, or multiple notes on a single syllable in voice parts, should be much less exaggerated.

By far the most common occurrence is the two-note slur of eighth-notes or 16th-notes (on occasion quarter notes in faster tempos). Consulting Leopold Mozart once again, clear directions are given for executing such figures that match Haydn's musical expression: "The first of two notes coming together in one stroke [i.e. slurred] is accented more strongly and held slightly longer, while the second is slurred onto it quite quietly and rather late."²¹ In other words, this marking should be treated as a musical sigh in the strings. *Although Haydn does not notate slurs in the voice parts, they should be implied when a syllable has two notes, and articulated the same way, as a "sigh."* Some of the more noteworthy use of the two-note sighs (not an exhaustive list)—

Introitus et Kyrie:

Entrance of the soloists on the text "Requiem aeternam . . ." (Rest eternal), bars 38-42. (See Example 15.) Slurs are written into the strings but not the voices; the voices should articulate their two-note figures the same way. Thus, rather than this text being presented sternly as in choral fugue towards the beginning of the Introitus, the strings and solo voices here plead for eternal rest, leading directly to the asking of forgiveness of the "Kyrie" that immediately follows. This music and text return in a reposed, beautiful, hopeful way at the end of the *Requiem* in the Agnus Dei et Communio; see below.

²¹ Ibid., Chapter VII, section I, §3; 115.

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Example 15. Sigh motives in the Introitus at solo entrance, bars 38-42 (pp. 8-9).

The musical score for Michael Haydn's *Requiem in C minor*, MH155, Example 15, shows bars 38-42. The score is divided into two systems. The first system (bars 38-42) features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin, and the music features sigh motives. Handwritten annotations include "Solo" and "Sigh" with arrows pointing to specific notes. The score is divided into two systems, with bar numbers 38, 40, and 42 marked. The piano accompaniment includes figured bass notation at the bottom of the system.

System 1 (Bars 38-42):

- Bar 38:** Soprano: et. Re - qui - em ae - ter - nam do - na e - is. Alto: et. Re - qui - em ae - ter - nam do - na e - is. Tenor: et. Re - qui - em ae - ter - nam do - na e - is. Bass: et. Re - qui - em ae - ter - nam do - na e - is.
- Bar 39:** Soprano: et. Re - qui - em ae - ter - nam do - na e - is. Alto: et. Re - qui - em ae - ter - nam do - na e - is. Tenor: et. Re - qui - em ae - ter - nam do - na e - is. Bass: et. Re - qui - em ae - ter - nam do - na e - is.
- Bar 40:** Soprano: et. Re - qui - em ae - ter - nam do - na e - is. Alto: et. Re - qui - em ae - ter - nam do - na e - is. Tenor: et. Re - qui - em ae - ter - nam do - na e - is. Bass: et. Re - qui - em ae - ter - nam do - na e - is.
- Bar 41:** Soprano: et. Re - qui - em ae - ter - nam do - na e - is. Alto: et. Re - qui - em ae - ter - nam do - na e - is. Tenor: et. Re - qui - em ae - ter - nam do - na e - is. Bass: et. Re - qui - em ae - ter - nam do - na e - is.
- Bar 42:** Soprano: et. Re - qui - em ae - ter - nam do - na e - is. Alto: et. Re - qui - em ae - ter - nam do - na e - is. Tenor: et. Re - qui - em ae - ter - nam do - na e - is. Bass: et. Re - qui - em ae - ter - nam do - na e - is.

System 2 (Bars 40-42):

- Bar 40:** Soprano: Do - mi - ne: et lux, et lux per - pe - tu - a lu - ce - at. Alto: Do - mi - ne: et lux, et lux per - pe - tu - a lu - ce - at. Tenor: Do - mi - ne: et lux, et lux per - pe - tu - a. Bass: Do - mi - ne: et lux per - pe - tu - a.
- Bar 41:** Soprano: Do - mi - ne: et lux, et lux per - pe - tu - a lu - ce - at. Alto: Do - mi - ne: et lux, et lux per - pe - tu - a lu - ce - at. Tenor: Do - mi - ne: et lux, et lux per - pe - tu - a. Bass: Do - mi - ne: et lux per - pe - tu - a.
- Bar 42:** Soprano: Do - mi - ne: et lux, et lux per - pe - tu - a lu - ce - at. Alto: Do - mi - ne: et lux, et lux per - pe - tu - a lu - ce - at. Tenor: Do - mi - ne: et lux, et lux per - pe - tu - a. Bass: Do - mi - ne: et lux per - pe - tu - a.

Figured Bass:

- System 1:** 6 4 3 9 4 3 6 4 5 3
- System 2:** 9 4 3 6 4 3 9 4 3 6 8 7 6 5

[illegible]

Sequentia:

“Lacrimosa dies illa” (That day of tears) section, bars 217-26. Two-note slurs in the violins represent the tears and mourning, while the text is stated homorhythmically in a plain manner by the chorus, with trumpets and timpani reminding the listener of the judgement.

“Pie Jesu” (Gentle Jesus) section: vocal soloists on eighth-notes on the words “Pie” and “dona” bars 257-64. This is effective when contrasted to a pointed, accented articulation of “requiem” in bar 264. In the final “amen” section which follows, bars 274-85, the soloists’ material from the “Pie Jesu” section is renewed by the chorus for softly uttered sighs on “amen,” with a hemiola cadence bars 278-9 intervening. See Video 5 for the performance of these portions.

Agnus Dei et Communio:

The “Requiem aeternam” text returns towards the end of the Mass, in the Communio antiphon between the Agnus Dei and the final “Cum sanctis tuis” (With your holy saints) fugue (bar 159ff). Haydn makes this final statement of the text a yearning yet restful plea by restating not

the initial stern choral fugue from the Introitus, but the soloists' sighing pleas. Sighs on 16th-notes, in a most relaxed manner, are crucial here to convey the final rest asked for throughout the *Requiem*.

Regarding slurs of three or four notes, in most cases the diminuendo through the slurred notes, and separation from what follows, should also apply. A particularly colorful example of this occurs in the Sequentia's "Mors stupebit et natura" section (Death is confounded, and nature, when all creation rises again), bars 39-46, and again shortly after at "Judex ergo cum sedebit" (When the judge takes his place what is hidden will appear), bars 64-71. The lines of poetry sung by the soloists are separated by three-note slurs in the strings marked forte, which pop up out of and are followed by piano accompaniment patterns. Only forte and piano are notated in the violins, but a diminuendo throughout the slur creates a smooth return to the softer accompaniment figures. Video 2 above contains this section.

One exception to the diminuendo of slurs appears in the first two bars of the Sanctus. The violins have a slur over the last three eighth-notes of each of these measures, but violin 1 leaps up a sixth from e-flat" to c'" (above the staff) in bar 1, and a fifth from f" to c'" in bar 2, with the c'" landing on beat 3 of each measure. Softening the slur throughout is impractical here. Furthermore, as discussed above in section IV, this figure recalls the "perpetual light" motive, so playing the second of the three eighth-notes as the loudest note under the slur is desirable. Violin 2 should do the same.

Articulating repeated short-long-short rhythms.

A word should be said about articulating repeated short-long-short *agitato* rhythms, such as 16th-eighth-16th, quarter-half-quarter in fast movements, etc., which occur infrequently in the *Requiem*, but are prominent features in the violins in the Introitus (bars 11-17, 54-60) and Offertorium (bar 9) including the "Quam olim Abrahae" fugue (bars 73-77, 147-51). In these situations, following Mozart's direction,²² the long note in the middle should receive the strongest articulation, and should not have a *messa di voce* ornament (discussed below, section VII). Some separation between the notes helps achieve the desired character.

²² Chapter IV, §21; 80.

Trumpets and timpani

There are no articulation markings for the trumpets and timpani. These instruments should play throughout with good, crisp articulation at the beginnings of notes, and a softening and separation at the ends. Quicker and more drastic pulling away of sound is required with modern instruments as compared to period instruments. Timpani should use hard sticks, whether period or modern.

Specific rhythms dictate the strength of dynamic and articulation in these instruments. The importance of the word stress pattern of "et lux per-**pe**-(tua)" when the "perpetual light" motive appears has already been discussed at length (see section IV above). Generally, figures that contain 16th-notes, including eighth-16th-16th and dotted rhythms, should receive more strength than others. Most of these occur in the *Sequentia* as agents of the trumpets of final judgement, such as at the "Tuba mirum spargens sonum" (The trumpet will send its wondrous sound) section, bars 23-34, and "Rex tremendae majestatis" (King of tremendous majesty), bars 90-100.

VII. Ornamentation, Dynamics.

To begin this discussion of ornamentation, I remind the reader that an important consideration regarding ornaments is executing them in ways that emphasize the dissonances, particularly dissonances with the bass. This has bearing on the way notated ornaments are performed, as well as any additional ornaments one might wish to consider, such as vibrato and *messa di voce*. Haydn provided only appoggiaturas and trills as marked ornaments in the *Requiem*, but certain gestures call for additional decoration.

Notated appoggiaturas

Appoggiaturas are abundant, particularly in the solo voices and violin parts, although there are a few in the choral parts. In nearly every case (there are ten specific exceptions, discussed below), these should be treated as what Leopold Mozart refers to as "long" appoggiaturas: performed on the beat, slightly accented, taking half the value of the note being ornamented (the "good" note), resolving to the "good" note by a slur, with the "good" note softer than the ornament.²³ In other words, their

²³ Ibid., Chapter IX discusses appoggiaturas, with the long variety described §2-3; 167. Others such as C. P. E. Bach and Quantz, of course, have similar descriptions.

execution should resemble the two-note "sigh" slur as described in the previous section. To be sure, a majority of the appoggiaturas occur in those theater-style sections that also contain two-note slurs, dramatically reflecting prayer, mercy, and rest. In more majestic sections, appoggiaturas tend to appear as 16th-notes added to the beginning of an eighth-16th rhythm, thus creating a vibrant four-16th-note figure beginning with a dissonance.

One category of exceptions to Mozart's "long" appoggiatura relates to the majestic character conveyed by a dotted rhythm, and requires being treated as Mozart's "longer" appoggiatura.²⁴ This type of appoggiatura ornaments a dotted note followed by a note value completing a beat; for example a dotted quarter note followed by an eighth, or dotted eighth followed by a 16th. Such appoggiaturas are treated like the long appoggiaturas (accented, slurred to the note of resolution, which is softer than the appoggiatura), but according to Mozart (and others), the rhythm is changed so that the appoggiatura, which is the dissonant note with the bass:

. . . is held the same length of time as the value of the note [being ornamented]. In place of the dot, however, the written note is taken first, and in such a fashion as if a dot stood after it.

Then the bow is lifted and the last note is played so late that . . . the note following is heard immediately after.²⁵

So, in the case of an appoggiatura to a dotted-quarter followed by an eighth, the appoggiatura will be played as a quarter, the pitch of the "good" note would equal a dotted-eighth, and the following eighth-note would become a 16th.

Haydn wrote eight appoggiaturas in the *Requiem* that require the "longer" execution. In all but three of these cases, Charles Sherman graciously supplied editorial notes at the bottom of the pages describing this execution, including alterations in those parts that do not contain the appoggiatura but must be altered to rhythmically match the part(s) with the ornament. These spots, shown in Example 16 (including Sherman's performance suggestion) are:

²⁴ Ibid., Chapter IX, §4; 168-70.

²⁵ Ibid., 168.

Sequentia, bass solo, bar 158 (Example 16a).

Offertorium, soprano and alto in chorus, bar 2; this also requires tenor and bass to alter the rhythm. Tenor soloist repeats this in bars 3 and 4 (Example 16b).²⁶

Agnus Dei et Communio, soprano solo, bar 6 (Example 16c). This recurs twice in the subsequent bass solo, bars 15 and 16. (Sherman did not give performance direction for this case.)

Agnus Dei et Communio, soprano and tenor solo, bar 37; this requires alto and bass to alter the rhythm "Domine" to match (Example 16d).

Example 16. "Longer" appoggiaturas.

16a. Sequentia, bar 158 (p. 34).

156

(159)

(mercy?)

good (and) have mercy

bo - nus fac be - ni - gne, ne per - en - ni cre - mer i - gne.

7 6 6 6 6 7 6 6 4 3 6 5 f

* Ausführung Performance

²⁶ In our performance, the tenor soloist, Pablo Bustos, added a trill to the long note in bar 4, thus creating variety and increased joy moving forward.

Ruhling, Michael E.. "Performing Michael Haydn's *Requiem in C minor*, MH155."

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16b. Offertory, bars 2 & 4 (p. 48).

Andante moderato

2 Clarini in C
2 Trombe in C
Timpani in c/G
Violino I
Violino II
Soprano
Alto
Trombone I
Tenore
Trombone II
Basso
Trombone III
ad lib.
Bassi
ed Organo

Rex glo - ri - ae, Rex glo - ri - ae,
Do-mi-ne Je-su Chri-ste, Rex glo - ri - ae, Rex glo - ri - ae, li-be-ra, li-be-ra a - ni-mas
o - mni-um fi de - li-um fi - de - . li-um de - fun - cto - rum
de poe - nis in -
de
de

p, *f*, *Tutti*, *Solo*, *f*, *Tutti*, *Solo*, *f*, *Tutti*

6 5 7 6 5 # 7 9 3 # 6 6 5 9 3 4 3

b6 5 9 3 b7 5 4 5 6 b7 b6 3

*) Ausführung Performance **) Ausführung Performance

16c Agnus Dei et Communio, bar 6 (p. 87).

Musical score for Agnus Dei et Communio, bar 6 (p. 87). The score is in C minor and 3/4 time. It features a piano introduction with a solo voice part. The lyrics are: "A - gnus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta, qui".

16d Agnus Dei et Communio, bar 37 (p. 92).

Musical score for Agnus Dei et Communio, bar 37 (p. 92). The score is in C minor and 3/4 time. It features a piano introduction with a solo voice part. The lyrics are: "lux ae - ter - na lu - ce - at e - is Do - mi - ne:". The score includes a "ten." marking and a "pp" marking. The score ends with an "attacca" marking.

*) Ausführung Performance Do - mi - ne: **) Ausführung Performance Do - mi - ne:

Two appoggiaturas (or more correctly one that is repeated later) are classified by Mozart and others as "short" appoggiaturas, to be performed short, before the beat, and softer than the notes they ornament; i.e. performed in a manner which many now refer to as "grace note." In the last bar of a trio for alto, tenor, and bass soloists in the "Hosanna" section of the Sanctus (bars 21-30), which is repeated in the Benedictus (bars 72-81), the alto has an appoggiatura to the downbeat. The first of these is shown in Example 17. Two qualities of this appoggiatura would qualify it as a short appoggiatura:

1) the "good" note written on the downbeat (b) rather than the ornament note (c), is dissonant with the bass (a), and the dissonance should be emphasized. The alto "good" pitch (b) is also dissonant with the tenor (f).

2) this passage with the syllables "(ex-)cel-sis" occurs twice before, each time on quarter notes.

Playing the appoggiatura as a long appoggiatura would disrupt the established rhythm.²⁷

This unusual appoggiatura might be used here by Haydn to alleviate the voice-leading trouble for the singer, and for the ear of the listener, of moving up an augmented fourth, f-natural to b-natural.

Interjecting the c a fifth above the f as an appoggiatura, then falling back to the b-natural, would help easing what might otherwise be a most difficult leap to perform, and most pungent on the ear.

Notated trills

Haydn notates trills for the violins in the *Requiem*. In some places, such as the opening of the Introitus, they add dramatic tension. In other places, most notably the Benedictus, they help create joy as if imitating laughter. As Mozart describes in Chapter X of his treatise, trills should start with the top note, and be of a speed appropriate to the note length, speed of the beat, and character of the movement. Haydn tends to write trill terminations into the parts when they are required, as in the Introitus, bar 4, where he follows trills on the beat-one dotted-eighth-note with two 32nd-notes, leading up to the next higher pitch; in the first violins the trill on e-flat is followed by d-e-flat 32^{nds} leading to f, and in the second violins the trill on c is followed by b-c 32^{nds} leading to d. The most prominent use of trills is in the joyful string ritornello of the Benedictus, already described above in sections IV and V. See Video 4 above, section V. It is important to imitate laughter in these trills, achievable by a good accent to begin them, and fast rotation of the pitches.

²⁷ Ibid., Chapter IX, §9; 171. To be fair, I pondered over this for some time, and in our performance the soloist sang it as a long appoggiatura. But it should probably be executed as a short appoggiatura.

Example 17. Sanctus "Hosanna" section, bars 29-33 (p. 74). Short appoggiatura in alto, bar 30.

The musical score for the Sanctus "Hosanna" section, bars 29-33, is presented in a multi-staff format. The top two staves represent the vocal parts (Soprano and Alto), and the bottom four staves represent the piano accompaniment. The key signature is C minor (three flats), and the time signature is 4/4. The score begins with a piano introduction in bars 29-30, marked with a forte (f) dynamic. In bar 31, the vocal parts enter with the lyrics "Ho - san - na, ho - san - na in ex - cel - sis, in ex - cel - sis. Ho - san - na in ex - cel - sis." The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The score includes various musical notations such as dynamics (f), articulation (accents), and performance instructions (Tutti). A short appoggiatura is indicated in the alto part in bar 30.

Un-notated ornaments added in the performance

Effectively performing this piece from the eighteenth century requires some additional ornaments not notated by Haydn. Occasionally, for example, vocal soloists could add trills to longer notes, especially if a joyful character is desired. Good soloists, working with the conductor, can add these as taste dictates. Our performance included very few added trills, but their infrequency enhanced their effect. (See fn26 for one example.)

In the *Requiem*, there are many cases where a long pitch, or especially a note that falls between strong beats, can be made more lively by treating it with a *messa di voce* (<>) or vibrato, or both. These are important ornaments to include in the strings and the voices, in a variety of dramatic situations. Most frequently, especially in the stricter church-style portions, fourth-species counterpoint displacement of pitches calls for a *messa di voce* on the misplaced note in order to emphasize the tension created by

the dissonance that occurs on the second half of the note. Already by the second measure of the Introitus, half notes in strings in the middle of the measure call for a *messa di voce*. This gesture is given to the voices at the "Requiem" and "Kyrie" fugues (bars 11-17, 43-49, respectively), both as half-notes in the middle of the bar and quarter-notes tied over the barlines. Returning to the beginning of the Introitus, bars 5-7 contain eighth-quarter-eighth figures that are essentially diminutions of the above-discussed half-note gestures, and should also be treated with a *messa di voce* to enhance the tension that is building in this introduction. The figure is further diminished to 16th-eighth-16th patterns in the strings at the first entrance of the chorus which, as discussed above in section VI, should be played with the eighth-note receiving the strongest articulation. Thus, rhythmic motion accelerates through the short-long-short gesture as it continues to be diminished, building energy to the first entrance of the voices and the word "Requiem." Supplying *messa di voce* ornaments to this gesture adds to the building energy by emphasizing harmonic dissonances. (Video 9 below is a clip of this opening, and demonstrates, among other things, the use of the *messa di voce* ornament.)

The Hostias section of the Offertorium, bars 104-122, benefits from some carefully considered ornaments on longer notes. The string ritornello first presented in bars 104-05 is particularly rhetorical, with an abundance of articulation and phrasing gestures notated by Haydn. See Example 18. Adding *messa di voce* and some vibrato to the dotted notes on beats 1 and 3 of bar 1, and beats 1 and 2 of bar 2, and in the parallel passages that occur throughout this section, adds to the rhetorical agency of the violins representing the prayers and sacrifices of the faithful offered to God, as described by the vocal soloists in this text. The violins are the ones that actually *speak* the prayers; the voices merely narrate.

Similarly, in a beautifully rhetorical moment at the beginning of the "Hosanna" of the Sanctus, bars 21-3 (see Example 19), and repeated in the Benedictus bars 72-74, the first violins rise "in excelsis," as the three soloists (a-t-b) sing "hosannas" which they later tell us are going to heaven (bars 24-5). Careful shape of this violin line makes the rhetorical point: diminuendo the end of bar 20 to a mezzo-piano or piano (where the marking is *pp*), continue the diminuendo through bar 21 arriving at a pianissimo at the beginning of bar 22, and interjecting the sighing slur treatments into the overall diminuendo; let bar 22 crescendo into the half-note of bar 23, rising "in excelsis" with the melodic line, and observing the sighing slurs on beats 2 and 3 of bar 23; give the half-note at the beginning of

bar 23 a nice *messa di voce* bloom, adding vibrato at the peak of the bloom which emphasizes the dissonance of the high b with the alto soloist's leap of a seventh to a on beat 2, followed by a diminuendo in the violin back to pianissimo, aided by the drop in register that resolves the dissonance (taking care to be in tune with the alto unison). This same figure occurs in bars 26-27 and bars 77-78 as well. Video 6 demonstrates the execution of this delicate line.

Example 18. Offertorium "Hostias" ritornello, bars 104-05 (p. 62) . Articulation and addition of *messa di voce* and vibrato.

104 Andante

2 Clarini in C

2 Trombe in C

Timpani in c/G

Violino I

Violino II

Soprano

Alto Trombone I

Tenore Trombone II

Basso Trombone III ad lib.

Bassi ed Organo

Solo

f

#6

6

#6

6

6

#

Example 19. Sanctus "Hosanna," bars 19-23 (p. 73). Rising line in violin 1 with added shape.

The musical score for Example 19, Sanctus "Hosanna," bars 19-23, is presented in a multi-staff format. The key signature is C minor (three flats). The tempo is marked *pp* (pianissimo). The score includes staves for violin 1, violin 2, viola, cello, double bass, and vocal soloists. The vocal soloists enter with the lyrics "Ho - san - na, ho - san - na". The violin 1 part features a rising line with added shape, indicated by a bracket and a curved line. The score also includes dynamic markings such as *pp* and *pp* *cresc.* (crescendo). The vocal soloists are marked with "Solo". The score ends with a double bar line and a final measure marked with a "6" and a "5" below it.

Dynamic changes and additions.

The quote by Charles Sherman regarding the clarity and completeness of Haydn's score preparation at the beginning of this section included dynamics among the details. Dynamic markings are very clear and complete in this score by eighteenth-century standards. Nearly all of the dynamic markings are *f* or *p*, with only two *ff* and six *pp*. Only one place has a gradual dynamic indication: a *crescendo* is written in the Agnus Dei et Communio at bar 159 at the end of the "Requiem aeterna" return, leading into the forte of the final "Cum sanctis tui" fugue. The big choral fugues have very few dynamic changes.

In general, dynamic markings can be treated *subito*. However, the musical expression calls for adjustments and additions in the dynamics throughout the piece, including adjustments to maintain balance between solo voices and instruments as discussed in section II, considerations regarding the

clear conveyance of meter reviewed in sections III and V, and the shaping of various characteristic articulations and rhetorical gestures which have already been covered in this section. A handful of other dynamic additions and decisions require some attention.

In the Benedictus, bars 8-12 and 66-70, Sherman has edited a number of *f – p* (separated) dynamics in the violins, moving from the first eighth-note to the second in a series of eighths, which keep the piano dynamic. In our performance we treated these as *fp* markings on the first eighth-note of each series to good effect. One of the primary sources used by Sherman in preparing his edition — a score copy by Salzburg copyist Nikolaus Lang²⁸— appears to indicate *fp*. This can be observed in Video 4 above (section V).

The Offertorium contains two phrases where a lengthy decrescendo is very effective, and is suggested by markings going from *f* to *p* to *pp* over a length of four bars. The first instance, bars 9-13, during the text “et de profundo lacu” (and from the bottomless pit), chorus and instruments have the *f p pp* dynamic markings, coinciding with chromatically falling lines in the voices and strings landing on a soft close-position harmony of d-a, with most voices below the staff. Immediately after this the strings change the character with stark, crisp forte figures. Shortly after (bars 28-32), the chorus sings the text “ne cadant in obscurum” (lest they fall into darkness) in a similar fashion, although less chromatic, accompanied by slurred 16th “sighs” followed by repeated falling eighth-notes in the strings. As with the earlier section, a long decrescendo through these four bars is called for. When the bottom is reached, God’s standard-bearer Archangel Michael leads us out of the pit in the passage described above in section IV (bars 33-48). Video 7 contains both of these segments, the intervening choral fugue, and the first part of the Archangel Michael segment.

The ending.

One last, enjoyable addition: we were fortunate to have the fine timpanist James Baker join us for this concert. The *Requiem* ends with two bars of a c-major chord, a fermata on the last bar. Rather than merely playing a roll, I asked Mr. Baker to improvise a timpani flourish on this chord, ending

²⁸ Bayerische Staatsbibliothek Mus. ms. 4180.

with a solid accent.²⁹ When he was finished, we let the chord itself sound in the other instruments and voices beyond the last timpani strike, before cutting off. This added a special exuberance to the victorious conclusion, as you can observe in Video 8.

VIII. Conclusion.

Having just viewed the ending with the bold timpani solo, I think it is appropriate to conclude by returning to the beginning. Video 9 is a clip of the entire Introitus et Kyrie. Nearly all of the qualities and techniques discussed above can be heard in this movement. Haydn's prowess in handling both the church and theater styles, intermixing them to most vividly and solemnly dramatize the Mass for the Dead in honor of his beloved patron Sigismund Graf Schrattenbach, is best understood by hearing it. Giving Michael Haydn the final word also most humbly honors my mentor and friend, Charles Sherman.

²⁹ Early timpani method books, e.g. Ernst Gotthold Benjamin Pfundt's *Die Pauken* (Leipzig, 1849) describe this practice. I thank to Bruce MacIntyre for this conveying this information to me.

Appendix: Michael Haydn *Requiem in C minor*, MH155. Text and Translation

Introitus et Kyrie

Requiem aeternam dona eis, Domine.
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi reddetur votum in Jerusalem
Exaudi orationem meam
Ad te omnis caro veniet.

Kyrie, eleison!
Christe, eleison!
Kyrie, eleison!

Eternal rest give unto them, O Lord
And let perpetual light shine upon them
To you O God, a hymn is raised in Zion
And homage will be paid to you in Jerusalem
Hear my prayer
All flesh shall come before you.
Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Sequentia: Dies Irae

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet apparebit.
Nil inultum remanebit.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

Rex tremendae majestatus
qui salvandos salvas gratis
sale me, fons pietatis

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

This day, this day of wrath
shall consume the world in ashes,
as foretold by David and the Sibyl.

What trembling there will be
When the judge shall come
to weigh everything strictly!

The trumpet, scattering its awful sound
Across the graves of all lands
Summons all before the throne.

Death and nature shall be stunned
When mankind arises
To render account before the judge.

The written book shall be brought
In which all is contained
Whereby the world shall be judged

When the judge takes his seat
all that is hidden shall appear
Nothing will remain unavenged.

What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?

King of awful majesty
You freely save those worthy of salvation
Save me, fount of pity.

Remember, gentle Jesus
that I am the reason for your time on earth,
do not cast me out on that day

Quaerens me, sedisti, lassus;
Redemisti crucem passus;
Tantus labor non sit cassus.

Seeking me, you sank down wearily,
you saved me by enduring the cross,
such travail must not be in vain.

Juste Judex ultionis,
Donum fac remissionis
Ante diem rationis.

Righteous judge of vengeance,
award the gift of forgiveness
before the day of reckoning.

Ingemisco tanquam reus,
Culpa rubet vultus meus;
Supplicanti parce, Deus.

I groan as one guilty,
my face blushes with guilt;
spare the suppliant, O God.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who absolved Mary
and heard the prayer of the thief,
hast given me hope, too.

Preces meae non sunt dignae,
Sed tu, bonus, fac benigne,
Ne perenni cremer igne.

My prayers are not worthy,
but Thou, O good one, show mercy,
lest I burn in everlasting fire,

Inter oves locum praesta,
Et ab hoedis me sequestra,
Statuens in parte dextra.

Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictus.

When the damned are confounded
and consigned to keen flames,
call me with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

I pray, suppliant and kneeling,
a heart as contrite as ashes;
take Thou my ending into Thy care.

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.

That day is one of weeping,
on which shall rise again from the ashes
the guilty man, to be judged.

Huic ergo parce, Deus:
Pie Jesu Domine:
Dona eis requiem. Amen.

Therefore spare this one, O God,
merciful Lord Jesus:
Give them rest. Amen.

Offertorium

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu.
Libera eas de ore leonis
ne absorbeat eas tartarus,
ne cadant in obscurum;
Sed signifer sanctus Michael

Lord Jesus Christ, king of glory,
deliver the souls of all the faithful departed
from the pains of Hell
and the bottomless pit.
Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;
but let the holy standard-bearer Michael

repraesentet eas in lucem sanctam,

lead them into the holy light,

Quam olim Abrahae promisisti
et semini eius.

As once you promised to Abraham
and to his seed.

Hostias et preces tibi, Domine
laudis offerimus
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte
transire ad vitam.

Lord, in praise we offer you
Sacrifices and prayers,
accept them on behalf of those
who we remember this day:
Lord, make them pass
from death to life,

Quam olim Abrahae promisisti
et semine eius.

As once you promised to Abraham
and to his seed.

Sanctus — Benedictus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

Holy, holy, holy
Lord God of hosts!
Heaven and earth are full of your glory.
Hosanna in the highest!

Benedictus qui venit in nomine Domine.
Hosanna in excelsis!

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest!

Agnus Dei et Communio

Agnus Dei, qui tollis pecatta mundi
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine,

O Lamb of God, that takest away the sins of the world,
Grant them rest.
O Lamb of God, that takest away the sins of the world,
Grant them eternal rest.
Let everlasting light shine upon them, Lord,

Cum sanctis tuis in aeternum,
quia pius es.

With Thy saints forever,
for Thou art merciful.

Requiem aeternam dona eis Domine,
et lux perpetua luceat eis,

Grant them eternal rest, Lord,
and let perpetual light shine upon them,

Cum sanctis tuis in aeternum,
quia pius es.

With Thy saints forever,
for Thou art merciful.

Abstract

Sigismund Graf Schrattenbach, Prince-Archbishop of Salzburg, died 16 December 1771, at the age of 73. Johann Michael Haydn received the charge to write a Requiem Mass for the Prince-Archbishop's funeral service scheduled for January 2, while the composer was still grieving the death of his only

child, Aloysia Antonia, who died just a few months earlier before reaching her first birthday. Likely inspired by the grief he felt from the loss of both his daughter and his beloved patron, Haydn completed the *Requiem in C minor* (*Missa pro defuncto Archiepiscopo Sigismundo*), MH155, in just two weeks—the autograph score is dated “Salzburg, December 31, 1771.” Despite the swiftness of Haydn’s work, his *Requiem in C minor* deserves to be judged as one of the finest Requiem settings of the eighteenth century on liturgical and expressive grounds. Careful consideration of performance aspects, particularly regarding balances, articulations, tempos, treatment of meter, and differing stylistic approaches to homophonic and polyphonic sections, helps ensure the clarity of the liturgical message as it is enlivened by compelling expressivity. This essay considers such performance aspects in light of preparations for and a performance of the *Requiem in C minor* by Ensemble Perihipsous and members of the Christ Church Schola, given at Christ Church Episcopal, Rochester, NY, on 10 November 2017, during the 2017 AMS Annual Meeting in Rochester. The performance used materials published by Carus-Verlag and edited by Charles Sherman, who passed away just a couple of months after the concert, and to whom this article and entire *HAYDN* issue are dedicated. Score pages with conductor markings and video clips from the performance are included to demonstrate select aspects.

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Performance video

Michael Haydn's *Requiem in C Minor (Missa pro defuncto Archiepiscopo Sigismundo)*, MH155 (1771). Performed by Laura Himes, Hailey McAvoy, Pablo Bustos, Mark Hosseini, soloists, Ensemble Perihipsous, members of the Rochester Christ Church Schola Cantorum, Edoardo Bellotti, organ continuo, Michael E. Ruhling, conductor. Christ Church Episcopal, Rochester, NY, 10 November 2017. Recorded by Maestro Studios and Records, Peter Folliard, producer, and Michael Sherman, engineer.

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